

# Nain



Sacred Cantata  
by  
Homer A. Norris

A.B. Stevens Co. Boston.



G.W. Pecknell & Co.



# NAIN

A SACRED CANTATA.

WORDS

SELECTED FROM THE BIBLE  
AND OTHER SOURCES.

MUSIC COMPOSED BY

HOMER A. NORRIS.

PRICE, \$1.00, NET.

H. B. STEVENS COMPANY,  
BOSTON, MASS.

Copyright, 1892, by H. B. STEVENS COMPANY.

cl. sh.  
M  
2.00  
100.

To Mr. Russell Goodnow

With Compliments of

Bates May 7, 95 Homer A. Norris.

# NAIN.

FIRST PERFORMANCE GIVEN BY THE

## ORPHEUS CLUB

SPRINGFIELD, MASS., JAN. 27, 1892,

UNDER THE DIRECTION OF

MR. E. CUTTER, JR.

JESUS THE CHRIST	.	.	.	.	.	MR. GEO. J. PARKER
MARY MAGDALENE	.	.	.	.	.	MRS. E. HUMPHREY-ALLEN
THE CHILDREN	.	.	.	.	.	THE MISSES CARRIE AND MABEL BOND

*Chorus of Angels. Chorus of Disciples. Chorus of Pharisees, etc.*

AND THE

PHILHARMONIC ORCHESTRA,

BERNHARD LISTEMANN, *Conductor.*

ALFRED DE SEVE, *Concertmeister.*



TO

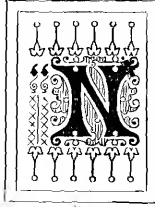
ONE

WHO SHALL HERE BE NAMELESS,

THIS WORK

IS

AFFECTIONATELY DEDICATED.



EXT MORN, down our silver mere He sailed  
To Nain . . . That night He lay at meat  
In Simon's house, in my own city here, —  
It stands there yonder, with the three white domes. . .  
And 'midst the others I, too, entered in,  
Bearing my box, the costliest thing I owned,  
Holding much precious spikenard, subtly pressed  
From flower and root of delicatest growth  
By some far river in thy distant Hind. . .

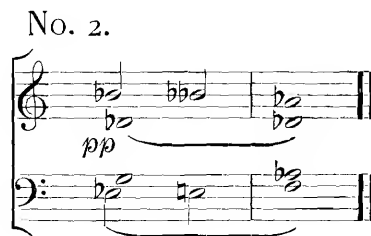
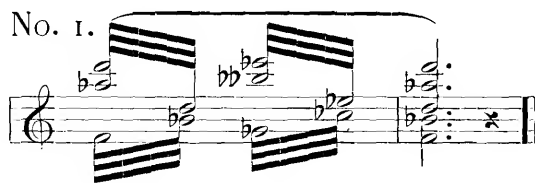
When I stood  
Unnoticed at his feet, dropping hot tears  
Which ran on them, wiping my tears away  
With these unbraided hairs, ashamed to moist  
Such sacred palms with water from such source:  
I would not merely lift the seal of silk  
That shut the casket's lid, and spill the spice,  
Lest somewhere, afterwards, some others use  
My box — His box — for something ill again.  
But on the stones I broke the dainty work,  
And from these ruined fragments poured forth all  
Over his feet, with many a fervent kiss  
Adoring, and anointing. Then there spread  
The long-imprisoned spirit of that balm  
To every quickened nostril at the feast;  
And he that was its master spake — half heard:  
'My guest, the Prophet, being such, should wist  
Who and what manner of a wench it is  
Which toucheth him, for she is *Miriam!*' . . .  
With that, — beyond all music ever heard, —  
Fell dulcet on mine ears: 'Go thou in peace,  
Thy faith hath saved thee! Go in peace, thy sins  
Are all forgiven!'

And, from that glad hour,  
Followed I Him, and ministered to him;  
And found myself alive who had been dead,  
And saved by Love, who dwelt so lovelessly."

*Sir Edwin Arnold.*



ATTENTION is called to the following themes, the recurrence of which will, it is hoped, give some unity to the work:—



## ARGUMENT.

Y SUMMER EVENING.—The Christ and a body of followers on the highway between Capernaum and Nain. Passing slowly along, the night seems filled with heavenly choirs singing (“Benedictus”): “Lo, He cometh, the Saviour of Israel, Prince of Peace!” The followers, kneeling, unite with the spirit voices.

The Christ has gone on, and, standing alone by the wayside, communes with the Father. Mary Magdalene, unperceived, now hears and sees, for the first time, the new prophet. Christ resumes his journey toward Nain and is followed by his disciples. Mary Magdalene joins them.

After raising the widow’s son, the Christ is followed by many of the people into the village. Children come reverently from Simon the Pharisee’s house, and ask Him to sup with them. While the villagers surround the house, singing in honor of the great teacher, the Christ, from the inside, is heard teaching the twelve the “Lord’s Prayer.” Suddenly, Mary Magdalene glides into the room, and, prostrating herself, bathes His feet in her tears. The Pharisees, horrified, express their disapproval. The Christ rises, and, with upturned, expectant face, waits for some sign from the Father before He shall proclaim His divine authority. Softly again the voices steal down through the evening shadows: “Lo, He cometh. This is my beloved son; hear ye Him.”

Then the Christ proclaims peace and pardon, and all the people cry: “Lift up your heads, O ye gates, and the King of Glory shall come in.”



# INDEX.

## SCENE I.

*On the highway between Capernaum and Nain.*

- NO. 1. INTRODUCTION AND CHORUS . . . BENEDICTUS.  
2. ARIOSO . . . . . YEA, THOUGH I WALK.

## SCENE II.

*Mary Magdalene and the Disciples.*

- NO. 1. RECITATIVES AND HYMN . . . ART THOU WEARY?

## SCENE III.

*The Christ, the Children and the Townspeople.*

- NO. 1. INTRODUCTION AND RECITATIVE, SUFFER THE CHILDREN.  
2. DUET . . . . . ABIDE WITH US.  
3. CHORUS . . . . . PRAISE YE THE LORD.

## SCENE IV.

*The evening meal in the house of Simon the Pharisee.*

- NO. 1. MALE CHORUS . OUR FATHER WHICH ART IN HEAVEN.  
2. ARIA . . . . . OUT OF THE DEPTHS.  
3. CHORUS OF PHARISEES . THIS MAN, WERE HE A PROPHET.  
4. RECITATIVE, SOLO AND CHORUS . SEEK YE THE LORD.  
5. RECITATIVES . . . . . COME UNTO ME.  
6. SOLO . . . . . WONDROUS WORDS!  
7. CHORUS . . . . . WHO SHALL ASCEND?



# NAIN.

Place - A highway between Capernaum and Nain.  
Time - Summer evening. Christ and a body of  
followers on the highway.

## SCENE I.

By HOMER A. NORRIS.

### INTRODUCTION and CHORUS.

Andante Maestoso. (♩ = 66.)

PIANO  
or  
ORGAN.

The musical score consists of four systems of music for Piano or Organ. The first system is marked *ff* and *p*. The second system is marked *ff*, *p*, and *pp*. The third system is marked *pp* and features triplets. The fourth system is marked *pp* and features a 'Summer evening' tempo change. The score is written in 4/4 time and includes various musical notations such as dynamics, articulation, and tempo markings.

*CHORUS OF ANGELS.*

*pp* Lo He com-eth!  
Be - ne - dic - tus

*mf*

*pp* Lo He com-eth!  
Be - ne - dic - tus

## Benedictus.

*Andante Moderato.* (♩ = 116.)

*CHORUS OF ANGELS.*

*SOPRANOS.*

*CONTRALTOS.*

(The followers kneel)  
by the wayside.

*TENORS.*

*CHORUS OF DISCIPLES.*

*BASSES.*

*p* Lo He com-eth! Lo He com-eth! The Sa - viour of Is - ra - el.  
Be - ne - dic - tus Be - ne - dic - tus qui ve - nit in no - mi - ne

*pp*

Prince of Peace Prince of  
*Do - mi - ni Do - mi -*

*f*

Prince of Peace! Prince of Peace!  
*Do - mi - ni Do - mi - ni.*

*p*

Peace!  
*ni.*

Un - to you  
*Do - mi - ni*

*p*

Prince of Peace! Joy and gladness joy and glad - ness  
*Do - mi - ni Be - ne - dic - tus Be - ne - dic - tus*

*mf cresc.*

joy and glad - ness  
*Be - ne - dic - tus*

*mf cresc.*

*f*

He bring - eth He bring - eth  
*Qui re - nit qui re - nit*

*ff* Joy and glad - ness He bring - - eth un - to you  
*Be - ne - dic - tus qui ve - nit Do - mi - ni* *pp*

*ff* Joy and glad - ness He bring - - eth  
*Be - ne - dic - tus qui ve - nit* *pp*

*ff* Joy and glad - ness He bring - - eth  
*Be - ne - dic - tus qui ve - nit*

*mf* un - to you. All ye peo - ple bow be - fore Him!  
*Do - mi - ni Be - ne - dic - tus Be - ne - dic - tus*

*mf* Prince of Peace!  
*Do - mi - ni* *pp*

*pp*

*ff* Jew and Gentile hearts a - dore Him! O praise Him and wor - ship Him  
*Be - ne - dic - tus Be - ne - dic - tus qui ve - nit in no - mi - ni*

*ff*

*ff*

All the earth! all the earth!

*Do - mi - ni Do - mi - ni*

*ff*

All the earth! all the earth! all the earth!

*Do - mi - ni Do - mi - ni Do - mi - ni*

*p*

For He com - eth

*Be - ne - dic - tus*

*pp*

For He com - eth

*Be - ne - dic - tus*

*pp*

For He com - eth

*Be - ne - dic - tus*

*f*

He com - eth, He

*Qui re - nit qui*

*ff*

with sal - va - tion, He com - eth

*Be - ne - dic - tus qui re - nit*

*ff*

com - eth with sal - va - tion, He com - eth

*re - nit Be - ne - dic - tus qui re - nit*

*pp*

Your Re-deem-er. A -

Be-ne-dic-tus

*pp*

*mf*

Your Re-deem-er. Prince of Peace!

Be-ne-dic-tus Do-mi-ni

*pp*

*mf*

(Piano.)

men. A - men. A - men.

*pp*

Prince of Peace! A - men.

Do-mi-ni.

*pp*

(♩ = 44.)

*pp* The followers resume their journey toward Nain.



*CHRIST. quasi recitante.*

I will fear no e - vil: thy rod and thy staff they com-fort

*ANGELS.*

Lo He cometh  
Be-ne-dic-tus

me. They com - fort me: thy rod and thy staff they

*ad lib.*

Lo He cometh  
Be-ne-dic-tus

*mf*

com-fort me.

Lo He cometh!  
Be-ne-dic-tus.

*rall. pp*

The musical score is written for voice and piano. It features two main parts: 'CHRIST. quasi recitante.' and 'ANGELS.'. The 'CHRIST' part is in a 2/4 time signature and includes the lyrics 'I will fear no e - vil: thy rod and thy staff they com-fort'. The 'ANGELS' part is in a 4/4 time signature and includes the lyrics 'Lo He cometh Be-ne-dic-tus'. The piano accompaniment is in a 2/4 time signature and includes a variety of musical notations, including chords, arpeggios, and dynamic markings such as *mf* and *pp*. The score concludes with a double bar line and a key signature change to D major.

# Arioso

## "Yea, though I walk."

Christ alone on the highway.

Mary Magdalene listens sheltered by the trees.

**Larghetto.** (♩=58.)

*CHRIST.*

Yea, though I walk,

walk through the val - ley, yea, though I walk, walk through the valley of the

shad - ow of death, yea though I walk,

walk through the val - ley of the shad - ow, the shad - ow of death

*ad lib.*

*a tempo*

I will fear no e - - vil: I will fear no

e - vil: thy rod and thy staff, — they comfort, com - fort

me. — thy rod and thy staff — they com - - fort

*cresc.*

me — thy rod and thy staff — they com - fort, com - fort

He passes slowly away.

*ad lib.* *rit.* *pp* *a tempo*

me — they comfort me, comfort me. Yea, though I walk

*a tempo* *pp*

*rit.*

walk through the val - ley through the val - ley of the shadow,

In the distance.

*pp* *ad lib.* *pp* *ad lib.*

The shadow of death, I will fear no e - vil.

Tempo 1. (♩ = 66.)

(Mary Magdalene starts from the shadows as if to follow Christ, — but hearing the followers she waits for them to pass; then joins them in the journey toward Nain.)

*p* *mf* *sfz*

19

*THE FOLLOWERS.*

Lo He com..eth! Lo He cometh! Prince of

(♩ = 44.)

*pp*

The musical score is for a piece titled "THE FOLLOWERS." It features a vocal line and a piano accompaniment. The key signature is D major (two sharps). The tempo is marked as quarter note = 44. The vocal line begins with a rest, followed by the lyrics "Lo He com..eth! Lo He cometh! Prince of". The piano part consists of a right hand with a melodic line and a left hand with a bass line. The piece concludes with a double bar line and a repeat sign.

*CHRIST.* In the distance. *rall.*  
I will fear no e - vil. I will fear no e - vil.

*ANGELS.* Lo He com - eth! *pp* *rall.* A - - - men.  
Be - ne - dic - tus.

*FOLLOWERS.* *pp* *rall.* Peace! A - - - men.

All pass away into the Summer night.

End of Scene I.

(The time taken to give the 1st. scene, including the introduction, should not exceed ten minutes.)

## SCENE II.

## Art thou Weary?

Mary Magdalene and the  
followers of Christ.

*Andante quasi Adagio.* (♩=52.) *MARY MAGDALENE* *Espressivo.*

Ah! my

*ad lib.*

heart is heav\_y la-den, wea-ry and op-press-ed, weary and op-

*M. M.*

pressed!

*SOPR.*

*ALTO.* Art thou weary! art thou languid! art thou sore distress'd! "Come to

*TENOR* Art thou weary! art thou languid! art thou sore distress'd!

*BASS.* Art thou languid! art thou sore distress'd!

Art thou weary! art thou lan-guid art thou sore distress'd!

THE FOLLOWERS.

me," saith One "and com-ing, Be at rest, Be at

"Come to me" saith One "and com-ing, Be at rest, at

"Come to me," saith One "and com-ing, Be at rest, Be at

"Come to me, Be at rest, at

*M. M.*

If I find Him, if I fol - low, what my guerdon here?

rest!" *gently* Many a

rest!"

rest!"

rest!"

sor - - - row many a la - bor, Many a sorrow many a

"Many a sorrow many a la - bor, Many a sorrow many a

"Many a sor - - row many a la - bor, Many a sorrow many a

"Many a la - bor, Many a sor - - row many a

*M. M.* *eagerly.*

If I still hold closely to Him, What hath He at last?

*gently*

tear." Sorrow

tear."

tear."

tear."

tear."



van - - quished la-bor end-ed, La-bor ended Jordan

Sorrow vanquished la-bor end-ed, La-bor ended Jordan

Sorrow van - - quished la-bor end-ed, La-bor ended Jordan

La-bor end-ed, la-bor end - ed - Jordan

*M.M.* *Passionately.* *f ad lib.*

If I ask Him to receive me, Will He say me nay? *very gently*

passed. "Not till

passed.

passed.

passed.

passed.

*f*

earth and not till heav - en

"Not till earth and not till heav - en

"Not till earth and not till heav - en

"Not till heav - en

Ah! my heart to be at rest?"

*pp* Pass a - way, Be at rest?"

*pp* Pass a - way, Be at rest?"

*pp* Pass a - way, Be at rest?"

*pp* Pass a - way, Be at rest?"

*pp* Pass a - way, Be at rest?"

End of Scene II.

(The time taken to give the 2nd. scene should not exceed two and one half minutes.)

## SCENE III.

The Christ alone on the highway near Nain.

*CHRIST.*

(♩ = 44.)

*pp*

Two children come from the house of Simon the Pharisee.

*pp*

*CHRIST.*

Suffer the children to come unto me and forbid them not.

*p* *pp*

(The children stand reverently at  
a little distance from the Christ.)

**THE CHILDREN.**

**Andante Moderato.** (♩=72.)

*DUO.*

A - bide with us: Fast falls the e - ven - tide; The dark - - ness

*Unaccompanied.*

deep - ens; the dark - ness deep - ens; Oh Lord with us, with us a - bide;

coming close to Him.

Lord with us a - bide: A - bide with us: Fast falls the e - ven -

(Violoncello.)

*a tempo* *cresc.*

tide; O thou who changest, changest not, O thou who changest,

He enters the house with the children.

changest not, O Lord with us, with us a - bide. Lord with us a - bide.

# Praise ye the Lord.

Followers and townspeople  
outside the house.

The first system of the piano accompaniment is in 2/4 time, with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The system concludes with a double bar line.

The second system of the piano accompaniment is in 2/4 time, with a key signature of three sharps (F#, C#, G#). It includes the markings *accel. poco a poco* and *cresc.* The right hand has a more active melodic line with sixteenth notes, and the left hand continues with a steady harmonic accompaniment.

(♩ = 126.)

**SOPR.**  
Praise ye, O praise the Lord, Praise Him, O praise Him,

**ALTO.**  
Praise ye, O praise the Lord, Praise Him, O praise Him,

**TENOR.**  
Praise ye, O praise the Lord, Praise Him, O praise Him,

**BASS.**

The vocal staves for Soprano, Alto, Tenor, and Bass are shown, each with a dynamic marking of *f* (forte). The lyrics are: "Praise ye, O praise the Lord, Praise Him, O praise Him,". Below the vocal staves is the piano accompaniment for this system, which includes a grand staff with treble and bass clefs. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *f* at the beginning.

Praise Him for His migh-ty acts, for His migh-ty acts.

Praise Him for His migh-ty acts, for His migh-ty acts.

The first system of the musical score is in A major (three sharps). It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics: "Praise Him for His migh-ty acts, for His migh-ty acts." The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand.

Praise Him with or - gan, trum - pet and cym - bal;

Praise Him with or - gan, trum - pet and cym - bal;

The second system continues the musical score in A major. It also features four staves: two vocal staves and two piano staves. The vocal parts have lyrics: "Praise Him with or - gan, trum - pet and cym - bal;". The piano accompaniment continues with a similar melodic and harmonic structure to the first system.

ev-ery-thing that hath breath, Praise the Lord. Lord.

ev-ery-thing that hath breath, Praise the Lord. Lord.

Praise the Lord. Lord.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The first system shows the vocal parts with lyrics and a repeat sign with first and second endings. The piano accompaniment is shown in the second system.

*THE CHILDREN.*

Both young men and maid - ens; old men and chil - dren,

sing and praise, Both old men and chil - dren,

The musical score is for children's voices, featuring a single vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are split across two systems. The piano accompaniment is shown in the second system.

*cresc.*

Young men and maid - ens, old men and chil - dren, Let

1. 2.

ev - ery - thing that hath breath praise the Lord. Both Lord.

*A little slower than opening chorus.*

**f**

Praise ye, O praise the Lord, Praise Him, O praise Him, praise Him for His

Praise ye, O praise the Lord, Praise Him, O praise Him, praise Him for His

**f**



mighty acts, for His mighty acts, Praise Him with or - gan,

mighty acts, for His mighty acts, Praise Him with or - gan,

*Without hurrying.* *cresc.*

trum - pet and cym - bal, Praise Him with loud in - struments, with

trum - pet and cym - bal, Praise Him with loud in - struments, O

Praise Him with loud in - struments, with

*cres - - - cen - - - do -*

trum - pet, with cym - bal, with psal - te - ry, with harp, with tim - brel,  
praise Him, O praise Him, O praise, O praise the Lord,  
trum - pet, with cym - bal, with psal - te - ry, with harp, O praise Him,

*ff rall. fff*

Praise Him with loud cymbals, Praise ye, O praise the Lord, Praise ye the Lord.

*rall.*

Praise Him with loud cymbals, Praise ye, O praise the Lord, Praise ye the Lord.

*rall.*

Praise Him, O praise Him, Praise ye, O praise the Lord, Praise ye the Lord.

*ff rall. fff*

End of Scene III.

(The time taken to give the 3d. scene)  
should not exceed five minutes.)

## SCENE IV.

The evening meal in Simon's house.  
 Christ and the disciples reclining around the table.  
 Groups of Pharisees in the room.  
 Villagers pass in and out at will. The children near Christ.

## Our Father which art in Heaven.

Tenor Solo and Male Chorus.

*THE CHRIST.*

*Andante sostenuto.* (♩ = 69.)

Our Father which art in heav'n,

*THE DISCIPLES.* Our

*ORGAN.* *f* *ff*

The musical score for the first system is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is 'Andante sostenuto' with a quarter note equal to 69 beats per minute. The first staff is for 'THE CHRIST' (Tenor Solo) and the second for 'THE DISCIPLES' (Male Chorus). The organ part is in the third system, starting with a forte (*f*) dynamic and a crescendo to fortissimo (*ff*). The lyrics 'Our Father which art in heav'n,' are under the first staff, and 'Our' is under the second staff.

Father which art in heav'n, Hallowed be Thy name, O hallowed be Thy

The musical score continues with the same key signature and time signature. The lyrics 'Father which art in heav'n, Hallowed be Thy name, O hallowed be Thy' are spread across the first and second staves. The organ part continues in the third system. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score ends with a final chord in the organ part.

name. Thy kingdom come. Thy will be done on earth, as it is done, as

This system contains the first four staves of music. The vocal parts (Soprano, Alto, and Tenor/Bass) enter with the lyrics. The piano accompaniment consists of two staves (Right and Left Hand) providing harmonic support.

Our Father which art in heav'n,  
it is done in heav'n.

This system contains the next four staves. The tempo marking *p rall.* (piano, rallentando) is present. The vocal parts continue the melody, and the piano accompaniment features more complex chordal textures.

Give us this day, this day our dai-ly bread, this day our dai-ly

This system contains the final four staves of music on this page. The vocal parts conclude the phrase, and the piano accompaniment provides a final harmonic setting.

bread. And for-give us, for-give as we for-give, as we for-give, as

And lead us not into temp-ta-tion, we forgive our debtors. And lead us not into temp-

ler-an-do *piu a piu* but de-liver us from e-vil: Fa-ther, O, ta-tion, but de-liver us from

Fa - ther! Thine is the kingdom and the power,  
e - vil: For Thine is the kingdom and the pow - er,

*cresc.* - - - - - *ff.* And the  
Thine is the kingdom and the power and the glo - - ry for - -

*rit.* *Tempo I.*  
glo - - ry, hal - - lowed be Thy name.  
ev - er, O hal - lowed be Thy name. O hallowed, hallowed

A - - men A - men.  
 be Thy name hal-lowed be Thy name A - men A - - men.  
 A - - men A - men.

## Aria "Out of the Depths."

Mary Magdalene glides into the room, prostrates herself  
before Christ and bathes his feet in her tears.

*Largo.* (♩=42.)

*mf*  
*pp*

*MARY MAGDALENE.*

Out of the depths do I cry un-to thee, Lord, hear my cry, —

*accel*

Lord hear my cry, Out of the depths do I cry, do I

*ler - an - do un poco*

*a tempo*

cry, unto thee do I cry, Out of the depths do I

cry unto thee, Lord hear my cry, Hear my cry, I

*Piu mosso. (♩=100.)*

wait for the Lord and in his word do I hope. I



*f. ad lib.*

wait I wait and in his word do I hope.

*Quasi recitante.*

In his word do I hope My soul waiteth for the

Lord More than they that wait for the morn - ing: I

*a tempo*

wait for the Lord, and in his word do I

hope. I wait I wait and

*cresc.* *ad lib.*

in his word do I hope. In his word I

hope. If Thou, O Lord, should'st mark in -

*Quasi recitante.*

i - qui - ties who shall stand who shall stand? My

*ad lib.* *Lento* *p*

soul waiteth for the Lord. I am needy, I wait.

*pp*

*rall.* *Tempo I.*

Out of the depths do I cry, Out of the depths do I

cry un-to thee, Lord hear my cry, Lord hear my cry

Out of the depths do I cry, do I cry un-to

*ff.* *Espressivo.*

thee do I cry. Lord hear my cry,

*rall.*

Hear my cry.

*PHARISIES.* *Allegretto. (♩=108.)*

This man, were he a Prophet, This

man, were he a Prophet, would have known, would have known,

known,

would have known what manner of woman this

is that toucheth him: for she is a sin - ner, she is a sinner,

*accelerando con fuoco.*

for she is a sinner.

*p*

Out of the depths

*p*

This

do I cry

man would have known, would have known that she is a

Out of the depths

sinner. This man would have known, would have known, have

do I cry

known, Were he a Prophet, would have known, have known, Were he a

un - - - to thee,

Prophet what manner of woman this

un - - - to thee.

*f* is *ff* for she is a sinner. *p*

*A little slower than ♩=40.  
Lento.*

*espressivo*

*CHORUS OF ANGELS.* *pp*

Christ stands with uplifted  
face as if waiting for some  
sign from heaven.

*espressivo*

Lo He com-eth! He com-eth!  
Be - ne-dic - tus qui ve - nit

Lo, He com-eth! He com-eth!  
Be - ne-dic - tus qui ve - nit.

*f*



*CHRIST.*

Fa - ther! Glo - - ri - fy Thy name, Thy name.

*ANGELS.* Lo He com - eth! He com - eth! "This is my be -  
Be - - ne - dic - tus qui ve - nit

*cresc.*

lov - ed son Hear ye Him."

*f ff*

*ff fff*

# Seek ye the Lord.

*Andante sostenuto.*

*ff* *pp* *pp*

*ff* *pp*

*CHRIST. Andante sostenuto. (♩=46.)* *cresc. piu a <sup>5</sup> piu*

God so loved the world — that he gave his only be-gotten son, — that

*pp* *pp*

*cresc. piu a piu*

49

*ac - - cel - - ler - - an -*

who-so-ev-er be-liev-eth should not per-ish but have life,

*do ad lib.*

ev - - er - last - ing life

*mf a tempo cresc.*

God sent not his Son into the world to condemn the world, but that the

*f*

world through Him might might be

*P espressivo. ad lib.*

saved. God so loved the world, God so loved the

*Andante quasi Andantino.*

world.

*Molto espressivo. (♩ = 69.)*

Seek ye the Lord, while He may be

This system contains the first two lines of the musical score. The top line is the vocal melody in G major (one sharp). The middle system consists of a grand staff with treble and bass clefs, featuring a complex accompaniment with many beamed sixteenth notes. The bottom system continues the accompaniment with fewer notes.

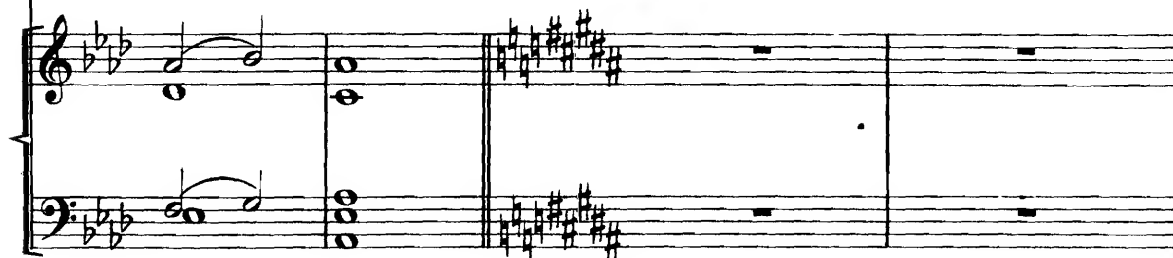
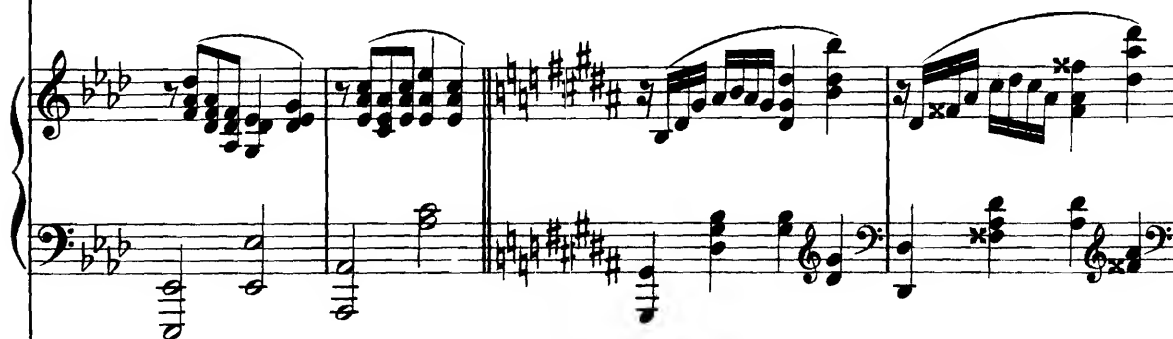
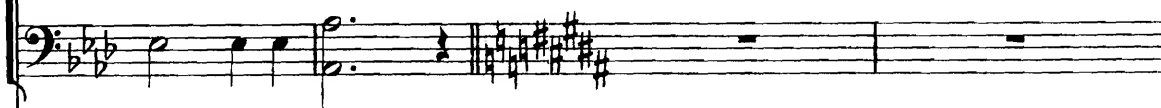
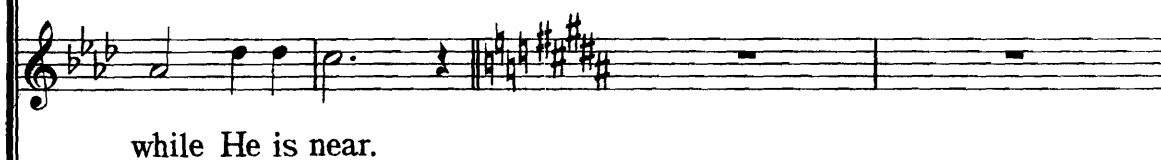
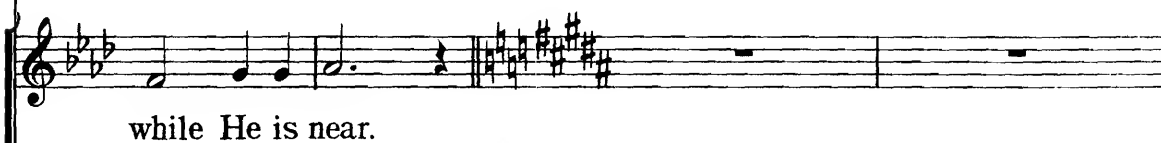
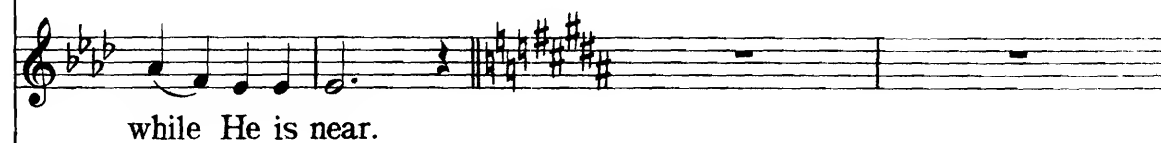
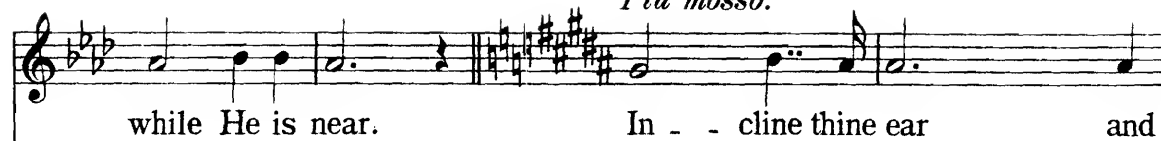
found, Call ye up on Him while He is near,

This system contains the next two lines of the musical score. The vocal melody continues with the lyrics 'found, Call ye up on Him while He is near,'. The accompaniment in the grand staff continues with similar rhythmic patterns.

Seek ye the Lord while He may be found, Call ye up-

This system contains the final two lines of the musical score. The vocal melody concludes with the lyrics 'Seek ye the Lord while He may be found, Call ye up-'. The accompaniment ends with a final chord. A dynamic marking of *f* (forte) is placed above the final note of the vocal line.



*Piu mosso.*

*ad lib.*

come un-to Him, In - - - cline, In-

O come to Him,

*ad lib.*

This system contains the first two staves of a musical score. The top staff is a vocal line in D major (four sharps) with lyrics 'come un-to Him, In - - - cline, In-'. The second staff is another vocal line with lyrics 'O come to Him,'. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. The tempo marking 'ad lib.' appears at the beginning and end of the piano part.

*a tempo*

cline thine ear and come — un - to Him,

O come un-to Him,

*a tempo*

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics 'cline thine ear and come — un - to Him,'. The second staff continues with lyrics 'O come un-to Him,'. The piano accompaniment continues with the same rhythmic pattern. The tempo marking 'a tempo' appears at the beginning and end of the piano part.



He will have mer - - cy, He will have mer - - cy,  
O come, O come

*p*  
O  
*p*  
O  
*p*  
O  
*p*  
O

8

The image displays a musical score for a hymn, featuring five vocal parts and piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The lyrics for all parts are: "call ye up - on Him, while He is".

The vocal parts are arranged in five staves, each with a treble clef. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with a grand staff brace on the left. The piano part includes arpeggiated chords in the right hand and sustained chords in the left hand.

*maestoso*

near. He will have mer - cy, have mer - cy, O

near.

near.

near.

near.

near.

H. B. S. Co. 427

*mf*  
Seek ye the Lord, while He may be found,

*p*  
Seek ye the Lord, while while He may be found,

*pp*  
Seek the Lord, while He may be found,

*pp*  
Seek the Lord, while He may be found,

*pp*  
Seek the Lord, while He may be found,

*pp*  
Seek the Lord, while He may be found,

The piano accompaniment consists of two systems. The first system has a treble and bass staff with flowing sixteenth-note patterns. The second system has a treble and bass staff with sustained chords and a final melodic line in the treble staff.

Call ye up - on Him while He is near,

Call ye up - on Him while He is near,

Call up - - on Him while He is near,

Call up - - on Him while He is near,

Call up - - on Him while He is near,

*H.B.S. Co. 427*

Seek ye the Lord, Come ye un - to Him,

Seek ye the Lord, Come ye un - to Him,

*p* In - - - cline thine ear, Come un - to Him,

*p* In - - - cline thine ear, Come un - to Him,

*p* In - - - cline thine ear, Come un - to Him,

*p* In - - - cline thine ear, Come un - to Him,

The piano accompaniment consists of two systems. The first system features a treble and bass staff with eighth-note patterns and triplet markings (8). The second system features a treble and bass staff with sustained chords, each marked with a triplet (8).

Call ye up - on Him, while He is near,

Call ye up - on Him, while He is near,

*f* Call up - - on Him, while He He is near,

*f* Call up - - on Him, while He He is near,

*f* Call up - - on Him, while He He is near,

*f* Call up - - on Him, while He He is near,

*f* *rit. ad lib.*

Call ye up - on Him, call up - on Him,

*f* Call ye up - on Him, call up - on Him,

*f* *ff* Call up - - on Him, O call ye up - on Him,

*f* *ff* Call up - - on Him, O call ye up - on Him,

*f* *ff* Call up - - on Him, O call ye up - on Him,

*f* *rit. ad lib.*

*f* *rit. ad lib.*



while He is near, Seek ye the Lord while He is

while He is near,

while He is near,

while He is near,

while He is near,

*marcato*

near, Call up - on Him, Seek the Lord. Seek the Lord. Seek the Lord. Seek the Lord. Seek the Lord.

*ad lib.* *ff* *ff* *ff* *ff* *ff*

*cresc.* *cresc.* *ff*

*ad lib.*

# Recitatives.

(♩ = 72.)

MARY MAGDALENE.

MARY MAGDALENE.

THE CHRIST. *ad lib.*

Come un - to me, All ye that

This system contains the first three staves of the musical score. The top staff is for Mary Magdalene, the middle for The Christ, and the bottom for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part begins with a forte (f) dynamic and features a series of chords and moving lines in both hands.

*agitato*

Hear my cry! I am needy!

la - bor, I will give you rest.

This system contains the next three staves. The tempo/mood marking *agitato* appears above the first staff. The lyrics continue across the staves. The piano accompaniment continues with a more active, agitated feel, featuring more frequent chord changes and moving lines.

*rit.*

Take thou my yoke; Learn thou of me, ye shall find

This system contains the final three staves. The tempo/mood marking *rit.* (ritardando) appears above the first staff. The lyrics conclude with "ye shall find". The piano accompaniment concludes with sustained chords and a final cadence.

From the depths, do I cry.

rest. *cresc.* Woman thy sins are for.

The first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics "From the depths, do I cry." and "Woman thy sins are for." The middle staff is a vocal line with a "rest." and then "Woman thy sins are for." The bottom staff is a piano accompaniment. The key signature has one flat (B-flat). The time signature is common time (C). The piano part features a strong *f* (forte) dynamic and a crescendo (*cresc.*) leading into the vocal entry.

*cresc.* given thee, thy sins are for - given thee, Thy faith hath

The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics "given thee, thy sins are for - given thee, Thy faith hath". The piano accompaniment continues with a crescendo (*cresc.*) and a strong *f* (forte) dynamic.

*ff* saved thee, thy faith hath saved thee. *p Lento. espress.* Go in

The third system of the musical score. It concludes the piece. The vocal line has lyrics "saved thee, thy faith hath saved thee. Go in". The piano accompaniment features a strong *ff* (fortissimo) dynamic and a *Lento. espress.* (Lento, expressive) tempo marking. The piece ends with a final chord in the piano part.

*M. M.*

*CHRIST.*

peace, Come to me, ———— come to me, ———— Go in

*pp* "Come to me and coming?"

*pp* "Come to me" saith One "and coming?"

*pp* "Come to me" saith One "and coming?"

*pp* Come to me.

*THE FOLLOWERS.*

*M. M.*

*CHRIST.*

peace in peace, ———— Go in peace. ————

*pp* Be at rest, ———— Be at rest. ————

*pp* Be at rest, ———— Be at rest. ————

*pp* Be at rest, ———— Be at rest. ————

*mf ad lib.* "God so loved the world!" "God so loved the world!"

*THE FOLLOWERS.*

# The Song of the Magdalene.

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction consisting of two systems. The first system features a piano accompaniment with chords and moving lines in both hands, marked with *cresc.* and *ff* (fortissimo), and *dim.* (diminuendo). The second system continues the piano accompaniment, marked *Molto Espressivo.* and *Sostenuto.*, with a piano (*p*) and pianissimo (*pp*) dynamic. The vocal melody enters in the third system, marked *MARY MAGDALENE.* and *(Dreamily, as if not fully comprehending the words of Christ.)*. The lyrics are: "1. O won - drous words of sweet re - lease; 2. The heaven - ly way is o - pen wide;". The piano accompaniment continues with chords and moving lines, marked *pp*. The vocal melody continues with the lyrics: "Go thou in peace, Go thou in My glad - ness flows, A gen - tle". The piano accompaniment continues with chords and moving lines.

*cresc.* *ff* *dim.*

*Molto Espressivo.*  
*Sostenuto.*

*p* *pp*

**MARY MAGDALENE.**  
(Dreamily, as if not fully comprehending the words of Christ.)

1. O won - drous words of sweet re - lease  
2. The heaven - ly way is o - pen wide;

*pp*

"Go thou in peace, Go thou in  
My glad - ness flows, A gen - tle

peace!" They bid my sor - - row cease, And heavenly  
 tide That draws me near thy side. O love that

*cresc.*  
 joy, and heaven-ly joy in - crease.  
 all that all my sins could hide.

*f passionately.*  
 Mas - - ter! Mas - ter! At thy bless - ed  
 Mas - - ter! Mas - ter! I am thine, - the

feet I'll pour Thank-ful in - crease, o'er and o'er;  
 spoil - er's prey By the mer - cy snatched a - way

*ad lib.*

Life to me is vain no more,  
Thou hast made me thine to day.

*portamento ad lib.*

Gothou in peace" wondrous words!  
Gothou in peace" wondrous words!

*pp*

(FINALE.)  
**Lift up your heads.**

**Allegro giusto. (♩=108.)**

**TENORS and BASSES.** *unison. f*

Who shall ascend into the hill of the Lord?

*ff*



*1st. and 2d. SOPRANOS.* *mf*

*1st. and 2d. ALTOS.*

He that hath clean hands and a

Who shall ascend in His ho - ly place?

pure heart, He shall re\_cieve the bless - ing, the

*ad lib.*

blessing from the Lord.

Who is the King of glory? Who is the King of

The musical score is written for Soprano, Alto, and Piano. The vocal parts are in B-flat major and 4/4 time. The piano accompaniment provides harmonic support for the vocal lines. The lyrics are: 'He that hath clean hands and a pure heart, He shall receive the blessing, the blessing from the Lord. Who is the King of glory? Who is the King of'.

The Lord strong and mighty, He is the King of glo-ry,

glo-ry?

He is the King of glo - ry, the King, the King of glo - ry,

The Lord strong and migh - ty.

Who is the King? Who is the King?

*H.B.S. Co. 427*

*ff*

He is migh - ty, migh - ty in bat - tle,

*ff*

He, — He is migh - ty, migh - ty in bat - tle,

*ff*

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The tempo/mood is marked *ff* (fortissimo). The lyrics are 'He is mighty, mighty in battle, He, — He is mighty, mighty in battle,'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*Maestoso. unison.*

He is the King, He is the King. Lift up your

He is the King, He is the King.

The second system of music also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains one flat. The tempo/mood is marked *Maestoso. unison.*. The lyrics are 'He is the King, He is the King. Lift up your He is the King, He is the King.' The piano part features a more complex accompaniment with triplets and a more active bass line.

heads, O ye gates, O ye gates, And be ye lift

up ye ev - er - last - ing doors, And the King of

glo - ry shall come in, The Lord strong and

The Lord strong and

migh - ty, He is the King of glo - ry. Lift up your

migh - ty, He is the King of glo - ry.

heads, O ye gates, O ye gates, And be ye lift

up, ye ev - er - last - ing doors, And the King of

glo - ry shall come in,

*cresc.*

Lift up your heads, O ye gates, O ye ev - er - last - ing

doors, And the King of glo-ry, shall come in, come in,

King of glo-ry, shall come in, come in,

shall come in,

shall come in, come in, the King of glo-ry

shall come in, come in, the King of glo-ry

shall, shall come in,

shall come in.

shall come in.

*ff*